



THE MOST FAMOUS MEN IN THE WORLD

PART 1 OF A
3-ISSUE SERIES

Esquire

MAN AT HIS BEST

MAY 2013

DICAPRIO

OUR GUIDE TO
KICKING
ASS AT
WORK.

YOU KNOW...

HE'S THE
KING, MAN.

BY TOM JUNOD
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WOMAN

WE LOVE:
ALISON BRIE

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STYLE

21 PAGES OF
SPRING FASHION
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IS ON TV.
REALLY.
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THE STANDARD OF THE WORLD

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A fashion advertisement for Dolce & Gabbana featuring three models on a rocky beach. A woman with long dark hair, wearing a black lace dress, stands in the center background with her arms around the shoulders of two men. The man on the left wears a white shirt and glasses, holding a brown leather satchel. The man on the right also wears a white shirt and glasses. A third man, wearing glasses and a white shirt, is positioned in the foreground, looking directly at the camera. The background shows the ocean with small boats and a rocky shoreline.

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Abstracts 1992-1993



Responsible:
Prof. Dr. G. J. van den Broek

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Later, under DeCaprio, his girlfriend is joined in his life when he wants to marry. But only three things he can't move: his most beautiful woman and his next step to love.

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waste every month's hard-
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you listen now
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Mammals across the
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you the importance of
your daily page wardrobe

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WHAT I'VE LEARNED
VALERIE JANSETT
"My grandmother would say 'Valerie, just persevere on the railroad! Lighten up!'"
Interviewed by Paul Fournier

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HALL's friends notice the strange manner of his work and misanthropic behavior. William Ford has had to perform when it means to live his life. It took as long as a man comes with—and begins to uncover dream—a nightmare that will never be.

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[illegible]



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BEFORE WE BEGIN

MAY
2012

Essential information for this issue and your month

THE PREVIEW

PAGE 62 "NOT EXPRESSLY FORBIDDEN BY THE AMISH."



PAGE 73 "DADDY, I AM NOT A MINISTER."

PAGE 114 "THE NUMBER THIRTY-EIGHT. IT'S SO ROUND. IT'S A VOLUNTUOUS NUMBER. EIGHTY-EIGHT HAS GONE TOO FAR."



PAGE 49 "I'VE TOLD PEOPLE THAT THESE SOCKS HAVE CHANGED MY LIFE."

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"IT'S ALSO NOT AT ALL LIKE GOLF, IN THAT PICKING THE WRONG CLUB WON'T END WITH YOU FALLING TO YOUR DEATH."



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"YOUR MACKLE-MORE BOOTLEES WILL SOUND BETTER THAN EVER."

PAGE 106 "AND THEN AT LAST, SPEAKING IN RUSSIAN, HE PRO- NOUNCES DICAPRIO A NASTOYASHI MUZHNIK: A REAL MAN."



PAGE 46 "SIMPLY PUT, IT'S BECAUSE WOMEN DON'T GET HARD-ONS."

PAGE 28 "SHE'S OFFICIALLY OVERTAKEN THE CADBURY FLAKE IN OUR PERSONAL HIERARCHY OF BRITISH IMPORTS."



PAGE 146 "THAT'S THE WAY PETIT HAS LIVED SINCE THE MORNING OF JULY 23, 2007. THE FIRST DAY IN MORE THAN TWENTY-TWO YEARS THAT HE HAD NEITHER A FAMILY NOR A HOME, BOTH OF WHICH WERE SAVAGELY TAKEN FROM HIM THE NIGHT BEFORE."



ARDENA: Yes, you do. It's kale and cannellini beans—a mixture. With the quinoa and glazed butternut squash.

GL: [Looking at phone] Chris Backs trying to move his parent-teacher meeting to come tonight.

GL: This is a typical day. I've come to the conclusion that the average person can do about four things a day. The four real things a day.

Q1 I think I'm a sinner. Today I worked out. I had to ride the bike. I walked everywhere for the following three weeks. I'm in-

66 What's happening tonight?
We're celebrating the launch of our new book, *The*

QUIET! I said. (Wings drooped as if a sort of karate chop had run through them.) Hold there! There we go! I get rid of our standard type. Holbert ground fingers, no other musicians. Just himself.

Q4. Yeah. Tickets sold out in 45

Q4: It still shouldn't be a problem

Q I read an early copy of your memoir. I was fascinated by the Philly part of your book. You grew up on Orange Avenue—the street that was bombed by the police.

Q6—Was there a lead Thursday was the worst day ever, main light dimmed by

my ninth-grade girlfriend. And then on 10/03, I had the "backboard masking" episode. My room's Mrs. "Well a really liteway to Heaven — (snr) would be in that?" My parents

were notorious for throwing records away during that Clinton phase of the mid-80s. It was also around the time of the Lora Hoenes episode of *The*

Q3: Philadelphia is one of the most pure and unfettered cities in the world!

days ago. I took a very weird picture in my garage. I had to do a Simon of the Lumber—moving things out of my storage units. I took a flashlight—not knowing what I was going to find either.

GL: I was looking for baby photos. I found them. I was gonna go back, but then I just had the same response to wife DUFFY.



Q: So I took my car, drove to 50th Street, rode like I was going the wrong way around. Then I rode it again and got off at 40th

Street, and then took the trolley, just wanted to revisit parts of my childhood because I hadn't seen it enough a long time. Got onto the  the trolley and the subway in a time-honored

Q3: You were satisfied the terms of the crossing?

A: The terms we phoned now fit like the terms of Japan or

58 That's the worst! Associate with SEPTA.

55. Do you still want to do something with Bill Walcott? It is a shame that the singer of "Lean on Me" has been lost to the ages.

Q: Years ago for the wrong reason, I'd sell unpaid table is based on misinformation that he did a show in the open 35, and I think only 35 people showed up. Enid what

He finds an organizer in his brain
is that there's a level of exposure
on the ground in Chicago. The
show should have been can-
celled. But I guess his ego said,
"Well, the people don't want it."

Discretion: Score for 1981. On the same tour with his father's band, Lee Anderson and the Moore Trio, with the Boats on Lake Michigan, with Jimmy Fallon, with his sister, Joanne, in their west Philadelphia home, 1979.

55 Something's wrong. Some
thing beyond a crowd of 15 in a
bush.

Q: He came to one of my shows and I begged him to sing, and he said "Well, man, I don't want to sing." I keep trying. I thought, I'll use the AI [Chase's record]. I did it, and it blew

2004] as proof. I said, "Okay, Bill, you're next." And he said no. Then I did John Legend's record. It was like, "All right, we're going to cover a Billie Joe

ing song, and then we're going to get a lot of Grammy's, and then Bill will come writing God Like Legend his Grammy's and Bill will win. So then I worked on Goodie T's album

Still still saving no. I gotta fig
we not weather plan. Hopful
ly this time around he'll come
out of exile. I have everyone on
board—the wife, his daughter
☺ How old is he now?

Littlewood was in his 30s when "Lean on Me" came out [in 1972]. It's already he was at a more mature place than most people when they leave their education.

■ The breadth of your music knowledge digs in, no kidding. The a tip being significant. By the way, Green Public Enemy stopped putting on record in 1989.

Q: You think you have differences with big boys? I definitely have issues. That was my lowest-low week in the class. I teach at NYU. I play my role

dates months ahead of time, so they can pull them on their iPods. And I always ask them

電話：02-2652-1111

RECEIVED BY THE "TOWNS ARCHIVES" JULY 1, 1988

1. *At the correct killer who had his profession from his family for decades until his arrest in 2001*
 2. *From India to the state of death*
 3. *Played by Michael Shannon in the drama The Assassination*



PLANT TYPE CONCENTRATIONS

- 8 The first installation of 14th-century village relief from The Great Company

Parameters

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music All the political violence was allowed.

SB Whenever someone uses the word urban instead of black or African, it irks me a little crazy. And like a Jewish guy from Cleveland. Does the "ur" sound like "African" to you?

QL With me pressing pop, are most of Billie's for my high class in it with I have an old Billie's magazine from 1955. At the top of the page I saw the word "Black Jack" in it they called it "Black Jack" it was "Rise music" before that it was "Booth" and the new story because it was it was long the most telling focus in music. Billie's is now allowing YouTube to count for their success. Two of the main for: One singer on the pop charts, two on the charts because of the YouTube videos. YouTube plays: Clark for 30 or 30 percent of your chart success. It's not about to go the way of the cassette and eight track **S** So the old cassette are pulled.

Q1: I'm certain that by 2060, it'll be a whole new system, not deal with, which will be unfortunate for me because this is the 70. (Lower in the car heading to Brooklyn Bowl.)

58 We're a long way from Philly right now. Do you ever think about how incredible it is that you're now working with a range of musicians from Drake to Dua Lipa?

SUI'm here, peace was on the [Yellow] show Friday. But I feel like self-conscious because it's the first time I've been doing this. I'm a person who usually enjoyed that four-hour act of taking the subway, walking to the train, going to the store where I bought Natche Magazine, which is what I do most often when I go off around town and get back to my car. I was happy to come home to my comfortable high seat. This was a long time coming.

SE: You still drive a Scout?
CL: Yeah, I just bought a new one.



CATCHING UP WITH THE PUT-UPON MAN

MAGIC MARTIN IS BUT THE LATEST

● 本公司 2014 年 12 月 31 日及 2015 年 6 月 30 日不存在可转换公司债券。

You would not believe the day I'm having. My kid wakes up with a load in his diaper and then sneezes. There is shit everywhere—in his crib, on the wall, on the little table he sits at every day. It looks like a murder scene, only with shit. Then I look out the window and see a cop waiting for a marker because I'm parked 13 feet from a fire hydrant and not the required 45-foot 15-foot. Two feet? I ask her. And how do you even know it's two feet? She hands me the ticket.

[illegible]

It's also on his radio soap opera, *So far from Here*, where Tim's alter ego, starring Louis C.K.'s hit and podcasting alter-ego, *Moss*. The similarities between the two shows are many, but they're all superficial—single-camera shows, working-class casts conveying the fringes of life—whereas the differences are essential. And critics' love is wildly biased, a democracy of taste: on *So far from Here*, a popular review, praising *Moss*, hedges by saying it fights with real and would-be comics. The first three episodes were witty and exhilarating, and the best reviews of *Moss* in just not much fun to be around. *Audiences* is a lie; it's a go, for from their rambling creation, as perfect, the state of failure. But nobody seems to be around an audience all the time.

The show might get better, but in the meantime we can look forward to the rest of when *Laverne* has wrought NBC has already picked up a comedy with Michael J. Fox playing 50-yr.-a father and husband who gets diagnosed with Parkinson's and plays his daily struggles for what pass as laughs on NBC. And then there's comedian John Mulaney's as yet to be picked-up sitcom about a wife who married John. There will be brothers. After *Laverne* comes the flood. ■

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6월 8일 화요일, 6월 9일 수요일, 6월 10일 목요일, 6월 11일 금요일, 6월 12일 토요일





ADDITIVES

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VANILLA HONEY CARAMEL GREEK FROZEN YOGURT

Ever wonder how we make our delicious Vanilla Honey Caramel Greek Frozen Yogurt? Not well, we'll tell you anyway. First, the bees churn out the honey we swirl into our creamy Greek yogurt. Then, we stir in the real Trade vanilla and the caramel swirls, before putting the whole concoction in the freezer. Not the bees though, they made swirls.

It's really Greekin' good.

FUNNY JOKE
FROM
A BEAUTIFUL
WOMAN

AS TOLD BY
**LAURA
HADDOCK**

A BLIND MAN AND HIS SEEING-eye dog come to a busy intersection. Looking the high volume of traffic coming by the dog leads the man right into the back of it. Haven't been in packed emergency department yet to let the pair. They reach the other side of the street, and the man pulls out a cookie and offers it to the dog. A passerby says, "Why are you rewarding your dog?" The man says, "I got you killed."

The blind man says, "To find out where he's been, so I can look him up."

ABOUT THE JOKESTERS: Before she was cast on *De Vries's Deniers* on Showtime, Laura Haddock appeared on plenty of UK TV and movies that date back more than a decade. How that goes here: she's officially cohost of the Cadbury Flake in our personal history of British airports.

The 27-year-old plays Leonora Stanish, a fool in Leonardo on the show created by David Knight. Inauguration Day, David Knight's writing is really in the American way of doing it. "I think the sound of an American accent makes everything suddenly feel really professional. We've got to be making something really big because there's an American involved."

We think she'll do just fine here in the States.

—MATT COLETT



STYLING: JESSICA WATSON

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FOR THE LOVE OF CINEMA

IWC's relationship with the film industry is one of substance, depth, and integration on every level. IWC's involvement in film goes far beyond being a fixture on the silver screen and red carpet.

Off camera, IWC provides invaluable support to the international film industry by developing talent and green-lighting projects via dedicated grants, sponsorships, limited-edition products and more. IWC has assembled a powerful network of "Friends of the Brand" – renowned actors, directors and producers with whom the brand has longstanding relationships.

For many years, IWC's contribution to the film industry has made a difference around the globe including a meaningful presence at prominent international film festivals in Cannes, Dubai and, as of 2013, in Beijing.

BEHIND THE SCENES

Celebrating the skill, creativity, and fortitude that drive both filmmaking and watchmaking, IWC is proud to be the Official Festival Time Partner of the 2013 Tribeca Film Festival®. Founded by Robert De Niro, Jane Rosenthal and Craig Horkoff, the Tribeca Film Festival (TFF) is an annual international celebration of film, culture and unbridled creativity. The Festival's goals – celebrating the power of cinema, giving emerging filmmakers invaluable exposure and underscoring New York City as a cinematic hub – align perfectly with IWC's interests.

Inspired by the Festival's creative energy and the indomitable spirit of New York City, IWC created two exclusive TFF timepieces. The first piece, a one-of-a-kind platinum Portuguese Automatic edition timepiece, was auctioned off by premier auction house Antiquorum on April 10th, with all proceeds benefiting the nonprofit Tribeca Film Institute® (TFI), which empowers filmmakers through grants, professional development and resources. The second piece is the limited edition debited below, available exclusively from IWC Schaffhausen boutiques in the United States. IWC CEO Georges Kern also hosted a private dinner with Robert De Niro, Jane Rosenthal, and Craig Horkoff. At the event, IWC presented an honorary award to a TFI grantee chosen by representatives from IWC – a selected Friend of the Brand. TFF and TFI



IWC presents the ultimate collector's time for fans of film and fine timepieces – the "TRIBECA FILM FESTIVAL 2013", a limited-edition stainless steel IWC Portuguese Automatic on a leather strap with a slate dial and Bordeaux sub-dials. Only 100 will be produced and sold exclusively at IWC boutiques in the U.S.



IWC celebrated its American roots through the opening of its first U.S. flagship boutique on iconic luxury shopping destination Madison Avenue in New York City in 2012.

A promotional image for the TV show 'Knife Fight'. Two men, presumably chefs, stand behind a kitchen counter. The man on the left wears a white apron over a dark shirt and has his arms crossed. The man on the right wears a dark apron over a white shirt and is sharpening a large knife. On the counter in front of them are two large pig heads on wooden cutting boards. The background is a kitchen with stainless steel surfaces and a range hood. The title 'KNIFE FIGHT' is overlaid in large, bold, yellow letters.

KNIFE FIGHT

The cooking competition gets real.

TUES APR 23 9|8c ON THE NEW **Esquire**
NETWORK

THE UPGRADE: COMPONENT STEREOS

WITH THE RIGHT STEREO SYSTEM, YOU CAN STOP LISTENING TO MUSIC AND START EXPERIENCING IT

BY PETER MARTIN

Ultimate users of the docks, Aerialist speakers, and TVs brand in your life, realize that many of us are too busy to sit and listen to music, so component stereo systems play a huge role in the way artists create for them to be heard, clear and full, with depth that makes listening to an album feel like being at a concert. Your Madison Avenue boogies will sound better than ever. But first, an important step: Prepare yourself. You cannot become a audiophile, even a moderate one, without spending your wealth. Nope, what that there is a mistake. While a top-of-the-line stereo system costs more than \$100,000, Christopher

Hansen, co-owner of Simply Home Entertainment in Beverly Hills, says you can assemble an excellent system for around \$14,000. Get next page? Or \$11,000? Below if you're feeling particularly gutsy.

Start by finding your speakers. They have the clearest sonic fingerprint of any component, Hansen says. Change these and you change the dynamics of the sound. So if you listen primarily to Motown, you'll want different speakers than someone who listens to ASAP Rocky. Just be sure to test the speakers with your music to the store before buying. Then, of course, you'll want to pick your pre-amp and amp. You could buy these separately or combined integrated amp. **CONTINUED** ▶

THE \$14,000 SYSTEM





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The Next Chapter for Perry Ellis

Perry, Ralph, Calvin! With those three names, you get all that was good and right and exciting about men's style in the early 1980s. Ralph Lauren was the trademark over-Californian the reservation men and Perry Ellis the sophisticated one. It's easy to get lost in the machine with our best friend could be a little pompous and arrogant, accident-prone and ungrateful. A new capsule for Perry Ellis by Quaker Brews, reinterprets some of that old magic in the hands of Quaker design duo Steven Cox and Daniel Silver in a collection called "50 shades of Kibitz." Cox and Silver have used their cut and sewed tailoring expertise to make bomber jackets and hand-knit sweaters in wool, many shades of blue, navy, and brown. It's a little bit like the classic Kibitz, which was a blue and white striped jersey made every day and it's easy to imagine him mixing and matching all the shades here in different combinations. Cox is a guy who's got two custom color jackets (22200, custom shirt (22201), custom trousers (22202) and leather shoes. Perry Ellis by Quaker Brews.

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Esquire WORKING

YOUR 2013 GUIDE TO FORTUNE AND FULFILLMENT

AMERICA IS ROARING BACK.

YOU NEED TO KICK ASS AT WORK RIGHT NOW OR YOU'LL UNDERMINE THE INCIPIENT ECONOMIC COMEBACK OF AN ENTIRE NATION—NOT TO MENTION YOUR OWN SALARY, SELF-WORTH, AND HAPPINESS FOR THE REST OF YOUR CAREER. EVERYTHING YOU DO AT WORK—HOW YOU ACT TOWARD OTHERS, WHAT YOU WEAR, WHAT YOU SAY AND WRITE, EVERYTHING—MATTERS MORE THAN EVER. AND AS GOOD AS YOU ARE, YOU COULD BE DOING BETTER. FINALLY, ON THE NEXT ELEVEN PAGES, ADVICE FOR THE PLACE WE SPEND MOST OF OUR WAKING LIFE. >>

38 Advice for men growing up in the Age of Obama 70 How to be grown up by Tom Chivers 78 An inspiring essay on public speaking by Ted Koppel 80 Ask Esquire: An advice column about work 88 The workplace guide to Goldilocks 90 The costume song rules 94 What Eric Lipton, the *Shameless* life coach, has to say to the office 98 What to wear and how to wear it from casual to formal

[illegible]

HOW TO START A BUSINESS

Entrepreneurial wisdom from the Ace of Cakes, one of the most successful food personalities on television. With annotations, corrections, and additional advice from his very successful father. By Duff Osborne and Mark Osborne

My business and everything that it came out of is a roller coaster, the excitement, stress, the desire for extra sales, and this year's presidential inauguration—eventually a big accident. I was working on a private deal when I really wanted to be on time as a road coach. I was barely five of the time. I had made some pile of birthday sales for the kids of the people I worked for, and they loved them so much, they asked me to make sales for their friends. The more sales I made, the more requests I got. It didn't take long to know and that I could not do the work as a business.

[illegible]

The first thing he said was "If you want to have a cake business, you need 'muffins'." As you can imagine, I was underwhelmed. I needed more than that. And he said, "No you don't—[you need to be smart](#)." I said, "What you sell a cake, then I'll give you a helper." First, find somebody who needs a cake and sell her one." That was it.

[illegible][illegible]

Staff's counter-industry skills, leading some members to the family (think of a father's high school reunion of An Old Man Enthusiast). They're helped each other to survive emotionally and are constantly doing it. A dad, this little bit with the surprise that their legal

This mutant, like his Birding Index, Ouff's tells me that thanks usually doesn't translate into a. The last part has a few more of post-words of which you, but not to be confused by them, a special if you are honest. This was left in the middle of possible reading.

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HOW TO

OWN THE ROOM

BY JOEL OSTEEN

Senior pastor, Lakewood Church, Houston

For seven decades, my listeners had to get me up in front of people at each church. I said, "Daddy, I am not a minister." I couldn't even get up and make someone's event. I was so nervous and I so dreaded doing it, I had to build on to the podium because I felt like my hands would shake. My first thought was, Why would these people string at me?

Then I looked up three or four years later and thought, He knows. I'm pretty good at this.

I used to play basketball with a lot of guys at the YMCA. They knew I was a preacher's kid, but these were just guys. They didn't go to church, but my dad's church was on TV then, and when he died and I took over, I knew these guys were going to see me on television. So I made the decision that when I spoke at the church, I was going to imagine I was speaking to the basketball players, the ones that didn't go to church. I spoke in everyday language.

The biggest mistake I made was early on,

In the first few months after I took over for my father as pastor, I made it like him. He was old-school, more dynamic and strong preaching of people. But this guy wasn't who I was. When I stepped into who I felt I was

IT'S NOT ALL ABOUT SHOWING UNSHAKABLE CONFIDENCE. IT'S ABOUT BEING YOURSELF AND FINDING YOUR VOICE. YOU CAN'T BE SOMEONE YOU'RE NOT.

meant to be—when I stepped within my own gifts—there's where the ministry started to grow. I learned over time it's easier for people to hear it to you—to hear you—when you change your pricing, when you're conversational. Now I memorize the whole thing. I type my speech word for word, and I'll go over it half page at a time. Maybe it's a mis-

take. I get the story down, and I move on to the next item. Your memory is like a muscle. The more you use it, the better it gets.

There's nothing wrong with using notes, but power them and know them and well. The day he said I gave a sermon, I'll present it and not as if people were actually there listening. It'll mean up. I recorded I don't depend on a drink of water. If something happens in the middle of an actual speech, someone stands upon the microphone. I work, or if you get stuck, you have to tell yourself to slow down, relax, sit up, sit down when I'm presenting, sometimes I'll say, "I sleep a spot?" or "I'll need to look at my notes." Try saying yourself when you present. Most people can't stand to listen to the same old tip as watch the situation, but that's the only way you can grow. I used to say "you know" every sentence, and it wasn't until I noticed it that I got out of that habit. You'll pick up other things. Why do I look down? Why do I talk too fast? If you're not a good speaker, let's go! Oh, man, I'm good at that. That's important.

If you're taking questions, be confident enough to say, "I don't know." The next morning, you'll say, "We have a question about this bridge, and I'll have to think about that answer." It's not all about showing unshakable confidence; it's about being yourself and finding your own voice. I have some of the greatest ministers in the world come to the church, and, man, they sound like Jesus. That Jesus. They give me goosebumps. And I think, my goodness, I am a sucker hoping that you have to be confident that they are who I am. I'm going to believe that Jesus.

It's not that we can't change and grow, but you're never going to be someone you're not. A lot of speakers are a little bit on edge, and they're a little bit angry because of it. I think 99.9 percent of the people you're speaking to, they don't even know why you're there. And you have to fight those thoughts! This is doing so much, they're not giving it. You have to think, They're enjoying this, this is good information, I'm doing my best, and everybody else is.

If you want to get people's attention, that's about as good as I know to do. I'll say myself, "Follow me!" That's how many are not even necessary. When I get eight and a half pages down to seven? That's when I get really good. And if you're talking to one person or a small group of people, eye contact is very important. But with a large crowd, I don't focus on individual people. I just focus on the group. If I focus on individuals, I tend to lose my train of thought and start thinking, Are they listening? Are they paying attention? Why is that? What are they seeing? So I just state it out.

—AS TOLD TO RACHHEL REICHENBERG



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TUMI

A MAN AND HIS FACIAL HAIR: CEO EDITION

If it's done right—which it is, say, if it's traded up with ease and frequency—facial hair can be more than just the mark of a weekend ranching man. The two levels, in fact, the right one of them even gives you a boost. Move them over, before, your hair has far less than the CEO says a lot about you. And nowadays what it says is not "I work for a leading company."

—RODNEY CUTLER



THE BOSS
Richard Branson, CEO, Virgin Group It's a good idea to have a beard, but it's not a must. In his case, it's also a good idea to have a beard, but it's not a must. In his case, it's also a good idea to have a beard, but it's not a must.



THE GOATEE (WITH CHEM STRAP)
Howard Schultz, CEO, Starbucks It's a good idea to have a beard, but it's not a must. In his case, it's also a good idea to have a beard, but it's not a must.



THE BEARD
Mark Zuckerberg, CEO, Facebook It's a good idea to have a beard, but it's not a must. In his case, it's also a good idea to have a beard, but it's not a must.



THE SCUFF
Elon Musk, CEO, Tesla It's a good idea to have a beard, but it's not a must. In his case, it's also a good idea to have a beard, but it's not a must.



THE MUSTACHE
Mark Zuckerberg, CEO, Facebook It's a good idea to have a beard, but it's not a must. In his case, it's also a good idea to have a beard, but it's not a must.



THE COMMUTING RULES

► **Once in a while, on your way to the office, pick up a box of doughnuts for everybody.**

► **If you spot a coworker on the bus, he's brought some, he's not. If you spot a coworker on the bus, he's brought some, he's not.**

► **No matter your mode of transportation—driving, riding, walking—the consumption of food**

and drink while commuting is merely smooth. It is at home. You're not commuting.

► **Recommended music for the commute is no music. "The Run," by the Waitresses, "Back and Forth," by Led Zepplin, "Good Morning (The Future)," by Roger Waters.**

► **Recommended music for the commute is no music. "The Run," by the Waitresses, "Back and Forth," by Led Zepplin, "Good Morning (The Future)," by Roger Waters.**

Don't mind Church Street Choir; "By the Goshawk Anthem," "Drama from Terence," by the Rolling Stones.

► **Music recommended for a commute is no music. "The Run," by the Waitresses, "Back and Forth," by Led Zepplin, "Good Morning (The Future)," by Roger Waters.**

► **If the person next to you on the bus or in the elevator wants to see you, what it's like to be a commuter too long—like you might have something on your face—it's because he or she can hear the music coming out of your headphones. Mylar used to have that sort of power.**

► **It's a miracle that more people don't get killed by walking past a bus stop spending around the corner.**

► **Once in a while, on your way to the office, pick up a box of doughnuts for everybody.**

► **Unless you commute by car.**

► **Books on tape are overrated.**

► **Wearing high-quality sneakers to work, by far, the best thing you can do to make your commute more comfortable.**

► **Get to know the regular faces along the way: the garage attendant, the train conductor, the bus driver, the security guard. Sometimes you might be a head shorter or a minute taller, and need a hand.**

► **There is no shame in stopping into a bar for a quick drink on your way home, the way men used to do. At least pour, seven minutes, nine bucks. Nobody has to know.**



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THE LAST WORD

WHAT I'VE LEARNED

JIM FANNIN 63, LIFE COACH, BURR RIDGE, ILLINOIS



- **You never know what you think** about what you think about.
- **The number-one defense** mechanism: Putting yourself down—"God, I'm getting so fat, I can't believe it"—no, nobody else will think about how fat you are.
- **Secure people**—man, if I talked to them the way they talk to themselves, they'd fly away.
- **On this:** Get multiple people in the room, then just come back in and say, "I've learned."

leaves the room. Once the person leaves, have everybody in the room drop their heads and start to think negative thoughts. Just about that per second, just negative thoughts in the room. This has the person come back in the room. Text has a strong strength again, and he will have no strength. He'll drop his arms. Every once in a while, it's not like I know when it happened. Then have him leave the room again. Have everybody in the room raise their heads and think of something unbelievably positive. When the person comes back into the room, I take it to the next again. That person is in a well-being, strong as it was the first time. This is what Jim Fannin means people. It's why the Duke has a simple.

• **When you look someone** in the eye long enough to discover eyes color, acknowledge words are conveyed.

• **I like a lot** of people to put—so, I like to know and discover. Then I bury it in the backyard like a dead carcass, not to be dug up

again. Don't get me wrong, I'll go back and belly laugh with an old friend that outside of that, I don't give two craps what he said five seconds ago.

• **Remember what** you're going to be on your birthday? "Hurt."

• **When you're in a making** love, hopefully they're not thinking of something else.

• **Visualize** what you're going to be on your birthday. You don't know the difference between intimacy and to stay.

• **Remember** never be in the same without you. I've changed my way to my tongue raised. That's why Michael Jordan stuck his tongue out when he went to the hole. That's why A-Rod, when he's at his best, looks like he's playing.

• **When you're in a making** love, hopefully they're not thinking of something else.

• **Remember** never be in the same without you. I've changed my way to my tongue raised. That's why Michael Jordan stuck his tongue out when he went to the hole. That's why A-Rod, when he's at his best, looks like he's playing.

thoughts. Employee thoughts. Leadership thoughts. Change the thoughts and the numbers will change.

• **You're only** exposed to the day after tomorrow.

• **Remember** never be in the same without you. I've changed my way to my tongue raised. That's why Michael Jordan stuck his tongue out when he went to the hole. That's why A-Rod, when he's at his best, looks like he's playing.

HOW TO BE BETTER AT E-MAIL

JUST IN CASE THERE'S ANYTHING YOU'RE DOING WRONG

By David McDowell, senior director, Yahoo! Mail

I have 36,000 e-mails in my e-box, which goes on to prove perfection that most people on who makes a good e-mail.

First and foremost, a good e-mail is brief. With more people making e-mail on the go, all the important information in an e-mail should be visible in an email phone screen, which displays about one line of text.

It's hard to convey the emotion you intend with so few words, and that may be why people, as e-mailers are using strong verbs like emotions, actions, and adjectives. I've seen a lot of e-mails at work, it's best to stick to the facts. And if safety is important, that's a good sign it's time to pick up the phone. No one needs more e-mail, especially the boss. —J

As a manager, myself, I prefer a brief e-mail and a summary to being asked to read a long e-mail through a long e-mail. Even better, I've seen a lot of e-mails where managers are discussed, not by e-mail, but by a meeting. And I think the only time I'll use e-mail is to move someone from the TO or CC line, which greatly prevents that person from receiving future replies. People are overwhelmed by the amount of e-mail they re-

ceive, so don't underestimate the importance of the subject line to make an e-mail stand out. If there is an action needed or if the e-mail is just a heads up, let the recipient know what is expected of them by including "FYI" or "Action Requested" right in the subject line.

Speaking of the subject line, be specific. For instance, when I'm writing a request, use "McDowell Request for Manager Permission" or "Request" as the subject line. Start with a new subject line when changing topics. A relevant subject helps when someone is searching the e-box to find a particular e-mail.

It's also specific with your out-of-office reply too. Include information about when you will return and whom to contact in your absence. Many e-mail clients have the ability to tailor an out-of-office reply based on the sender. Take advantage of that feature to provide the right level of detail to important contacts without overloading their inboxes with irrelevant info. When it comes to being in your out-of-office, it's probably never a good idea. A job in busy state, but if someone is copying you on e-mails while you're away, it will get old fast.

HOLY SHIRT!

We swear this is the best damn undershirt for Summer or your money back.

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IMMACULATE PERCEPTION
Gives you a tailored and form-fitting look
Eliminates 5-6 pounds fabric gup

2
HALO EFFECT
Silky soft & feather light cotton stands for enhanced cooling

3
IT'S A MIRACLE
Invented Stretch Technology™ ensures undershirt stays locked in



Silk - body and Lining



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Fossil Swiss: The perfect blend of American ingenuity and Swiss craftsmanship.

STYLE

PAGE

BEST DRESSED

IN A SUIT AND TIE.
IN A BLAZER AND JEANS. IN
A POLO SHIRT AND CHINOS.
HEY, IT COULD BE YOU.

Three-button cotton jacket (\$49) by Patrice Repullo; cashmere and cotton sweater (\$35) by Emma English; jeans, cotton shirt (\$16) by Hamilton; vest, knit, crew (\$24) by AD; Adria's Choice; Asied; tank shirt (\$29) by German; cotton and nylon; longhose (\$22) by Jack Stone

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All the best sport homes are now available in prescription. Now you can park them further and use better too.

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ALL THE PRESIDENT'S FLAK CATCHERS

Seldom has an opposition party been more meretricious, and never has there been a president more in need of guys to take the slings and arrows. Think you want to work for the president? Think again.

BY CHARLES P. PIERCE

There was a moment back last winter, as the administration labored mightily to get Chuck Hagel confirmed as the new secretary of defense, in which I thought everything might just wrap. I thought there might come a moment in which Hagel, fed up with the politicking and the intrigue and the intrusions that he was preparing to sell them things to believe, just, would simply rip from his body the shagreen that he still carries there from his days in Vietnam and draw the bloody chains of iron from the face of his various incarnations both in and out of the United States Senate. This moment came when many of the dissenting voices in the legislative chamber—Frost, Isenstadt, Ted Cruz and Ben Rayburn—left the Senate wing. David Bonior, Jim Inhofe's right-hand man, perhaps in cynicism or perhaps not, in which they expressed their reservations about giving Hagel the job. The letter read, in part:

"While we respect Senator Hagel's honorable military service, in the interest of national security, we respectfully request that you withdraw his nomination. It would be inappropriate for a Secretary of Defense to take office without the broad base of bipartisan support and confidence needs to develop effectively in this crucial position."

Of course, it was plain to everyone watching this considerable scene in Roberts that the only way Barack Obama could have lost someone with what was indisputably the collection of the best, the best, and the very, very strong in a "broad base of bipartisan support and

confidence" would have been to lose the previous two presidential election retransmuted. What obvious plain was that the president had no intention of being moved off the choice—or, for that matter, off the subsequent elevation of John Brennan to head the CIA despite the loud opposition of the political left—was included—over the choice program that got so headlines that some progressive voices even lined up with many. And Paul in his "telling moments" against the Brennan nomination, and many of them rather than, an 80-20 percent of the Senate finding the notion. And Paul's statement that his father. The president stood so strongly behind Brennan to be his behind Hagel, and so strongly to be stood behind strategy and law studies during that whole paperman "Fast and Furious" issue, would. This is a president who has needed his critics as much as any president ever has, and he needs to know that he knows that as well as anybody.

Two of the least surprising things about the early days of The West Wing were all those earnest invocations of how they all "served at the pleasure of the president," and the fact that a Democratic administration was forever threatening to fire, or worse him, exalted people because there was something in their public records that wouldn't fit our weekly busy fit among the opposition. (Gee, McGarry once pointed out the appointment of his own state because the treated someone, scheduled leave badly on the issue of the constitutionality of public school prayer.) Both of these things have been a disservice of public service as it is. The president works for the country. The president hires people to work for the country and, occasionally, and increasingly more often over the past thirty years, the interests of the president and the interests of the country mutually diverge. Generally, presidents don't have to care about this very much, but presidential appointees are put in an impossible bind. And those are only the cases who do some-thing congressional approval.

Ultimately, to take anyone on an administration believe that of president or vice-president is to work on borrowed time. (There's a reason why every Cabinet member hands a letter of resignation at the beginning of a president's second term.) But more strongly, and especially during the postwar Democratic administration, the personal decisions of the executive

"LESS THAN ONE PERCENT OF OUR POPULATION IS FIGHTING OUR COUNTRY'S WARS, SO THE PROMISES WE MAKE TO OUR SOLDIERS MUST BE KEPT."

NOW, IT'S YEAR-LONG WAITS FOR THEM TO HEAR BACK FROM THE VA? WE MUST FIX THAT. IT'S ON US."

Barack Obama

LEAN FORWARD

nbc msnbc

ESQUIRE OUT OF DOORS

A CELEBRATION OF BEING OUTSIDE—AND WHAT WE
LIKE TO DO WHILE WE'RE OUT THERE

ILLUSTRATIONS BY PAUL BOGARD



Winter is over, and temperatures have returned to a level hospitable to creatures with warm blood. So get off the couch and into some shorts. Maybe put on a little sunscreen. It's time to get outside again.

NOW IS THE TIME

to discover a world where the flame of the grill burns long and bright and true.

Where each grill is created with equal parts of joy and technology.

Where starters start, temperatures hold strong,

and the goodness of the grill is endless,

So come along. Pick up the tongs. Raise your spatulas. It's time.

weber GRILL ON.





THEY DON'T YET HAVE TO BE

南京 南京的經濟建設 南京的基礎建設

It didn't last long. He beat me that day in three, and after working tirelessly for long me the following winter, he'd never drop a set to me since. Other kids our age then seemed to get serious about

My instructor, Hunter Holbrook, was once a DIII all-conference player (and a former captain of that magazine), and after letting us see for an hour on my first day, he was then urged "Good handwound spoke mechanics," he wrote in his notes (back to



The lunch I played with clammy, like a cold read. "With the night on some of time on court, you could really make great strides." And the game to thinking about one of our lessons early on. There were two matches going on an neighboring courts. The court one was two guys, roughly my age and build, hitting and playing the ball out of the ball and hitting a more hand of purple mesh to settle their job. On court two, an older married couple thick with age, dinked the ball back and forth, complimenting each other's points, laughing at each other's fails, and having what appeared to be a blast. What a great way, I thought, to spend an afternoon. For them, I had to set back to my mixed strokes.

● 關於「新」的定義，應以「新」為前提，而非「新」為前提。

1. **Introduction**

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There are no rules to this. Let everyone graze round the fire all afternoon into the night. You'll have some fresh meat as you're squinting on everything. Everyone will be eating with their hands. And you'll never want to stop.

**CAN YOUR
BREAKFAST
HELP YOU MAINTAIN
A HEALTHY
WEIGHT?**



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WAKE UP TO ECC!

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The Moment
LEONARDO

BECAME A MAN

DOES THE MOST FAMOUS
MAN IN THE WORLD
FEEL THE STRAIN OF LIVING
AS THE REST OF US DO? OR
ARE THE LIFE CHOICES HE MAKES
BETWEEN ONE DEGREE
OF WONDERFUL AND
ANOTHER?

By TOM JUNOD
PHOTOGRAPHS BY MAX VADUKUL
Esquire

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Day 4: 10:00 a.m. room, talking about how I am able to live.

"Mostly regarding the film business. I don't see much potential for them to ever really 'go'—always talk about that, and then one day you're like, 'Why don't they do that, what for?' Well, you can do it! It's a religious no-no and it's why you see, like, *Rocky*. The pressure will forward me in no time. I don't have to impress anybody. You ask yourself: what are different questions? What do I want to do? I'm not a questioner. What do I want to do? What makes me really happy? I've learned all these things that I'm going to do. I know I'm supposed to be in this place and do something... because I'm... during the past several years or so. What do I want to do?"

And it's really loud.
He's sitting at a desk when he hears it, so the baritone rumbles

blue-and-black checked shirt he wears over it. He's one of those guys who has to assert that of energy was staying put, and now he makes his speech, he's showcasing himself, pumping his hands on his knees and his feet on the floor. And then he starts screaming himself, like Samson in chains. That is how it goes.

And when he says "interesting question: What do I want to do?" he turns his chin toward his left shoulder.

Each crack has a snappy-persuasive element, like a hip-hop
fished hard against a snare drum. Each one should soughen be
heard on a tape recorder.

Imagine that he's sitting in a big empty room, and he's devoted by his hair to his reality, faded pleasure—the scowling face to be next to him, but the yellowed carpet under his feet, the drug-grass cloud that hangs over his head. And imagine his nose more close—there he's someone's unworldly, dreamy, and unloved.

battery-powered cigarette with a glow-in-the-dark tip... so, just he's been blowing smoke rings with the battery-powered cigarette, even though the whole point of the battery-powered cigarette is that there's no fire and nothing even really burns.

In a movie, it would be a gesture—a tell. It would reveal character. If the aforementioned particle is a script, it would serve the story. If the director suggests edit, it would serve his vision. And if the actor just, like, did it as a take, it would show how intuitive he is. It would crack his head to add meaning to the scene, to connect to the music, or, at the very least, to understand how his character fits. One thing is true: Movies do make the world like that: as a movie for movies' sake.

is. It's just being himself. The cracked neck is just a cracked neck, not a significant gesture, but rather a neutral and therefore inscrutable one. You're not even supposed to ask about it, and when you do the conversation immediately sounds ridiculous.

"It was, it was pretty loud."

two lives that Leonardo DiCaprio has

ready for harvest?

[illegible]

headed the industry he leads over. And now he wants to speak at Yarn about his client.

It's harder now, Yarn says. It's harder to live out of the public system if you're in Wasserman's day. Every officer has a camera and every tabloid photographer has a camera with a telephoto lens. The bad news is celebrity surveillance isn't new. Still, he's done a pretty good job of "maintaining his mystique," Yarn says—of making his living in the dark. And besides, he's not a bad guy. These days, when you call Rick Yarn and tell him you want to talk about Leonardo DiCaprio, this is what he'll say:

He shows a pretty good kid, as long as go.

[illegible]

to meet with Vladimir Putin at a conference. Pena originally gave the Schestomirsky. He's taking the tiger out of the arena. He's going to Moscow. He often flies commercial airlines friends who say that, after all, he's just a regular guy. He had departed Kennedy and was already out over the water. He was looking out the window when he saw one of the

spart the wage? Los fucking lions that moves, Jesus! The Twilight Zone. He's trying to produce a Twilight Zone movie of his own. But it was like that—he was, like, the first to see the engine explode, so he didn't know if the engine had really exploded. Like a lot of famous people, he's learned how to sleep on planes, so

He thought perhaps he was misunderstanding. Or maybe the John LeDrew character in the movie like the thoughts himself. Holy shit he's doing a serious come righteous and say that. Then went up in the first three robes said "Holy shit!" really loud. It's a heavy bass on accent. Then the lights went out. Then the other scene, the screaming, went out. He was at this place out over the sea in, the lights are on, and the silence is like, *conscience*. There, there are people screaming and shrieking and crying and praying, but the silence is white and everything—everything, the silence is what's on your people to make all that noise. The plane's gliding; dead. The pilots had to shut down the wings and glide for some time then the engine he can see inside someone like.



It worked so well it could. Twenty years ago, when Bob Laudermeier invited him to undertake a non-stop workup on *Amore* + Juliet, DeCaprio traded in his business-class ticket for five tickets in coach and brought his friends with him.

"I thought, He realizes he's never going home," Lukersmith says. "He brought his home with him." Lukersmith was right, on both counts. The level of effort that DiCaprio showed when most of his friends were still struggling to get parts was both liberating and motivating. On the one hand, he could do anything—have any woman, make any movie. On the other, and it seems like on any level,

[illegible]

he had a little more, but a terrible, the same life, means to work. All the guy did was make money, of course, some of the other famous boys, "but most of being on location or being off location like that is not the best thing for a role ending but had to give it to his man to take care and to find it, it would serve and the "Gears made three movies, *Gears*, *Diogenes Unchained*, *Refraction*, and when he finally came home, his "Gears, you don't even know how much."

at a normal rate, but the breakdown. They were in the woods when there was a high tide of water and there were more than 100 years ago. Now he's they give him a tour of the kitchen, the patio, a courtyard. Consider how the house and the

"I'm having fun," he says. Besides Magazine, Dick and I. They play basketball on Saturdays, on TV, they talk about the work they want to have on or about nothing at all. "We have the most casual one," Connolly says. "You wouldn't believe it." And DIC agrees. He's U.S. side. Less when he's in, and about degradation sounds like a really radical way for him to be. He says it's a good one.

...you like, 'It must be so hard for you, not to be able to,'” DiCaprio says. “You like, ‘No, I go where I never I want all the time.’ ‘No, you walk down, I do all the time.’ ‘Really?’ ‘Yeah, all the time.’”

...and the ...

[illegible]

"His friends are supposed to be the mass says a Hollywood producer who has written 'But how normal is it for anyone to have the s when he was thirteen years old? Ask your self - how many of your friends from that time do you still hang around with? Things change that fast. Look, nothing more is really obvious."

A while ago, he had to make a decision: begin his last solo ride whether he was to run the Lahrmanen Great Dane tour. Lahrmanen had asked if the world's most famous canine could be a part of his last Lahrmanen tour—but that's not why Döcäpica had to make a cover. Original by the person belonged to Romy and Gabrielle has lost all with Warner Brothers, but she wasn't the reason, and Lahrmanen had been on the phone with Döcäpica, and he knew that Döcäpica was not a reason about playing a family for a very specific reason.

Gayleberry and -hooking.
Lafayette had been through the better with McGowan. He had been thoughtful when he asked McGowan to play tennis against Claydon Paine's Joliet. McGowan had made his name playing what were essentially character roles, and he understood that the glamour of Lafayette's conception of himself would change his life. He'd been right. Now with Gayleberry's workshopping of the same kind of cinema, he had spent the decade and a half in making *Thelma* on the one, then his beautiful face, from his compelling movie star character, and from movies that required him to be a machine in order to work. He'd worked with Steven Seidenberg, Ridley Scott, Channing

Nolan, Clint Eastwood, and *Silverman* with Martin Scorsese. He takes very seriously his responsibilities as a filmmaker. "There's so much more responsibility in being a lead," he says. "There's the *arc* of that character and how each of your decisions affects the story line. When I was in *Gilbert Grape*, I could skip paragraphs out and didn't know and make anyone I wanted. Because Johnny had to move the story along, for the story to make sense." And now he was hesitant to be in another movie that to some degree was about his leads.

"Getting Leonardo to make the decision to play Kurner when he was coming in was high drama," Lubliner says. "He said, 'I won't do that again' with Gandy, and he did it again. It was the exact same thing."

What current Latino writers—and critics—see in the book, Lohmann gives him a first edition, and Delgado says that he would go reading it at least every other day. He discovered a character who is “this pursuit who is motivated by the American dream,” Delgado says. “He will never let others stand in his way, never really being [in] the way of any other—Gatsby had to be attractive in order to manipulate people, and he had to manipulate people to achieve what Lohmann calls a ‘noble cause’—the love of a single woman.” And here Delgado says that it is because of this was intended to say that this characterization of Gatsby he decided to take on. He would go giving a performance in which “he sort of played on the idea of the American dream,” Lohmann says. “He would talk about the American dream, and the natural charismatic ability that Gatsby requires and that in many ways, even today, Latinos have been short-

But first he had to call Bobay Maguire and ask him if he wanted to play the role of Gatsby's only friend, Nick Carraway.

Worst decision he ever made was not a decision at all. It pertained to decision *not* to do something he was ambivalent about. Then choice D expressed itself as a decision, and ultimately as a need. He wanted to jump because this—the life he has now—wasn't truly his first memory, wanting to do otherwise. "I went to a convent school when I was little and not an overnight, started dancing, turned into a gymnast, but at some point, my hand is in a hole a little rawer-sided. I did a lot of things in my life, but I was a gymnast, and I was a dancer, and I was my identity at school. If those were torn away from me and the teacher was like, 'You're a dancer, you're a dancer,' he'd say, 'Oliver, I'm not an athlete and I'm not a dancer.'"

His life became pretty simple after that. His first choice determined many of the choices that followed. The Leonardo DiCaprio who we know for the success of *Titanic* could do anything he wanted, but for all we could see, he only had to decide two things:

He is an older man now, but not necessarily a more sophisticated one. He has many acquaintances, but they are almost exclusively the representatives of stardom. Indeed, the dreamer that he has found is very like

"Look, if you're not CAREFUL ABOUT IT, IT CAN BE A SOCIAL ANXIETY. It's like, what's GOING TO GO ON? THE PHOTOGRAPHER IS GOING TO JUMP out where, OF THING AN I for? OUT OF IT, BUT You're

**WE LOVE
ALISON BRIE.
BECAUSE
OF MAD MEN,
BECAUSE OF
COMMUNITY,
BECAUSE...
WELL, IT SHOULD
BE COMPLETELY
OBVIOUS. ALL
WE WANTED TO
KNOW WAS,
WHAT DOES
ALISON BRIE
LOVE?**

The Enthusiasms of Alison Brie

Photographs by Miko Lim

INTERVIEWED BY CAL FEINMAN





I LOVE...

**A
WOMAN
WE
LOVE**



ESQUIRE FICTION

BY BENJAMIN PERCY

AN EXCLUSIVE EXCERPT FROM THE BOOK OF THE SUMMER

PATRICK WISHES HE HADN'T ORDERED THE LARGE COKE, BUT HE WAS TIRED—AND he doesn't drink coffee because it tastes like dirt—and the large cup cost only ten cents more than the medium—so he thought, What the hell. But now he has to pee. And he has the window seat. And there is no way he can sneak past the two women sitting next to him without making them shut down their laptops, making them stand, making a big production, making everybody on the plane look up and stare at him and think, "Oh, that kid has to pee." And they will be thinking that—they will be thinking about him peeing—when he locks himself into the chemical-smelling closet of a bathroom and struggles with his zipper and tries to maintain his balance, tries not to piss all over himself while turbulence shakes the plane. Just as he is about to touch his neighbor on the wrist, to tell her excuse me, he's sorry but he has to get up, someone two rows ahead of him, a man in a charcoal suit, rises from his seat.

His face is pale and sweating. His body seems twitchy along the edges, almost as if he were hazzarding, vibrating. His nearly combed hair is starting to come loose in gray strands that fall across his forehead. Patrick wonders if the waitkeween is getting to him, after it's going to be such. The man staggers down the aisle, yanks open the bathroom door, and slams it shut behind him. Patrick comes under his breath. No one else has been to work, but he has to wait for a puker like him around in his seat three times in so many minutes, checking the bathroom, willing the doors open. But because he looks, there is another person standing in the aisle, that's some trouble, that's those people, waiting. He supposes he should join them.

He unbuckles his seat belt and opens his mouth—ready to f-

inally excuse himself to stand—when a ragged intercommer from the back of the cabin. It is hard to place, with the roar of the engines, the chatter of so many voices.

Patrick wonders if there is something wrong with the plane. He remembers seeing a news report about how so many planes are behind on their maintenance schedules and shoulda' be in the air or off. Maybe the turbulence has shaken loose the screws holding the tail in place.

There is a growl, a long drawn-out guttural rumbling, and though it is hard to place, it seems more animal than machine. The cabin crew has had except for the crawling of seats as people turn around with nervous expressions.

The bathroom door cracks open.

A bald man in a Rose Bowl sweatshirt is the first in-line—and no one else is in line. The door just isn't back. He would have flown except for the answer rule where he stands, the plane's tail coach

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ing him not preventing any further contact with the thing's scraps from the restaurant, making himself like a gray smudge, a stain on the floor of their sad, crucible and there. It is again no use, the bird man's scream is not short, his throat extends and replaced by a second red mouth that he brings his hands to, as if he could hold the blood in place. But it is gray because his fingers. At the center of the bird man's silence, the rest of the plane goes to scream, all the other voices coming together like a wave that rises and falls.

The thing begins to move up the aisle.

It begins again so quickly it is difficult to make sense of it—to make a map of it—except that it looks like a man, only covered in a gray downy ball. At the head of the plane, the birds flash. From rigs from a new machine like a strip of film. Blood splatters, creating horrible windows, dropping from the ceiling. It is some mixture of them and sometimes it looks as if it is falling. In his back in the dark, the face is pronounced by a light coat that flashes with long and long and long and long, a white and white and white. And his hands—orange and orange and orange and decorated with long nails—are gently outstretched and shaking the air. A woman's face turns away like a snail. Ropes of aluminum are pulled out of the belly. A man is chased through an aisle. A little boy is stretched up and thrown against the wall, his arms extended.

The plane is shuddering. The pilot is yelling something over the intercom but his voice is lost to the acrobatics of the thing. Some people are weeping. Some are praying. Some are doing as before, pushing their way up the aisle, when they hear it in the cockpit door. Some are their hands and feet and shoulders up against it, desperate to get in, to get away from the terror working its way toward the exit.

CHASE REMEMBERS THE FIRST TIME HE TALKED TO AUGUSTINE. Seventh grade. October. Junior High. After gym class, he walks into the locker room. Showers ring. Steam fills the air. Boys are scrubbing their armpits with soap or twisting their heads against a lockers. He asks his coach to step aside before he can get the lockers—because of the noise he hears, pouring. Laughing like the wind. The boys stop their shorts and tank tops—smell inside a locker and sit. And look at the door and come out to do the first short period. "Come on," they say. "Come out and show us your power!" Another kick and the door jars open.

Chase recognizes the kid inside. It's just the same section of work, and it is the same day, in line at the entrance, a girl turned to the left, who had suddenly rubbed up against her, and said, "Don't be late." He hasn't even gone through puberty yet. The steam smells of a locker room, a locker room, a locker room. He is the only person who can talk like this and his legs are strong, his arms strong. All of this giving him the appearance of an enormous baby.

The same can't be said of Chase, who feels so much younger than his body. A few years ago he began being so shy and he developed a vicious habit, grabbing up an egg for breakfast, a whole pizza for dinner, sucking down five gallons of milk every day. He started his first job in the morning, as his hands reached to the counter and he was there, his hands, what his mother thought of as a happy man. He started his first job in the middle grade, a whole pizza for dinner, sucking down five gallons of milk every day. He started his first job in the morning, as his hands reached to the counter and he was there, his hands, what his mother thought of as a happy man.

He is a man of his mother and his father and his mother and his father. He is a man of his mother and his father and his mother and his father. He is a man of his mother and his father and his mother and his father.



are, walking out, the beat of a heart, the way the light makes his whole body like a single nerve ending. His two big eyes are—his eyes are a single nerve ending. He is a man of his mother and his father and his mother and his father. He is a man of his mother and his father and his mother and his father.

Chase comes up behind them. What he sees he looks at of the boys again. In the end it is him, he is the one who is walking out, the beat of a heart, the way the light makes his whole body like a single nerve ending. His two big eyes are—his eyes are a single nerve ending. He is a man of his mother and his father and his mother and his father.

The kid has walked up behind him. He is a man of his mother and his father and his mother and his father. He is a man of his mother and his father and his mother and his father. He is a man of his mother and his father and his mother and his father.

The rest of the class is filling out, the plane, the plane, the plane. Chase is a man of his mother and his father and his mother and his father. He is a man of his mother and his father and his mother and his father. He is a man of his mother and his father and his mother and his father.

"You have forgotten to do your sports and swimming. How work you in the way of them, just if you feel like completing your assignments on your own, great. But if you see them you have any more on your own—then you will have the work to do and I will happily oblige."

"And the kid I look up to in my life who means with you?" A short nod. "It's for her." A short nod. "It's for her." A short nod. "It's for her."

CHASE HAS NEVER CALLED AUGUSTINE BY HIS NAME. It was a wonderful, and obvious, the name of some old person who lived to write about the people growing in the garden. The kid, Chase called him—until they enrolled at University of Oregon, when the kid took Chase aside during orientation and said he would rather not be called that anymore. "Why not?" "It implies a lack of strength."

"What name do you want to call me?" "My name." "Of the question." He started on the bus. The enormous head, looking for any, the way he grew directly out of his head of the head. Chase is a man of his mother and his father and his mother and his father. He is a man of his mother and his father and his mother and his father.

"Sweetheart," is what he calls the woman wearing the front door at the Karate Day. He recognizes her from the restaurant. The woman is a man and a woman and a woman and a woman. He is a man of his mother and his father and his mother and his father. He is a man of his mother and his father and his mother and his father.

There is a man of his mother and his father and his mother and his father. He is a man of his mother and his father and his mother and his father. He is a man of his mother and his father and his mother and his father. He is a man of his mother and his father and his mother and his father.

without him think of spiders legs dancing across web. In the corner of the room, the man is a man of his mother and his father and his mother and his father. He is a man of his mother and his father and his mother and his father. He is a man of his mother and his father and his mother and his father.

He is a man of his mother and his father and his mother and his father. He is a man of his mother and his father and his mother and his father. He is a man of his mother and his father and his mother and his father. He is a man of his mother and his father and his mother and his father.

The actress changed everything. "You're not," he said and, more than a month ago, when the plane came down, "that is the best thing that could have possibly happened." He said he was a man of his mother and his father and his mother and his father. He is a man of his mother and his father and his mother and his father. He is a man of his mother and his father and his mother and his father.

A reporter mentioned a woman wearing a Loomie T-shirt and purple leggings. The top is the bottom of the screen and she is a man of his mother and his father and his mother and his father. He is a man of his mother and his father and his mother and his father. He is a man of his mother and his father and his mother and his father.

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BREAK OUT.



SONGS EVERY MAN SHOULD LISTEN TO

BY ANDY LINDER

► "BURIED ALIVE,"

TEAM TRAM YEARS

Even though the main event is a battle between an angel and a devil, things get parodied early and often with a warm, long revival of Koolhaas's music. Good music is a good thing, right? (The album, *Devil's Den*, is out now.)

► "TOD MOCH,"

KENDRICK SCOTT

ORACLE Scott transforms a soulful, soulful song into a soulful, soulful song. (The album, *Oracle*, is out now.)

► "I FEEL A SIN

COMING ON," MENTAL

ASSEMBLY It's a soulful, soulful song. (The album, *Mental Assembly*, is out now.)

► "WREATH," PEARCE

Because the last time a few brothers delivered a debut as a soulful, soulful song. (The album, *Wreath*, is out now.)

FEATURING:

SONGS A MAN SHOULD HEAR: A GUIDE TO MUSIC SERVICES, THE
STATE OF LISTENING TO MUSIC. **THE HEADPHONES THEY'RE RIGHT OVER THERE!**

WITH YOUR HOSTESS

NINA AGDAL

MODEL PHOTOGRAPHED
BY DENIS KUTELA
STYLING BY DENIS KUTELA

[illegible]

COLD WAR KIDS

POSTGRADUATE: 4-year baccalaureate program. Prerequisites: pre-medical. Degree: Bachelor of Science. A bachelordegree. *Reputations:* National 4.0/5.0. *Notable:* One of the 100 of the best colleges in the first three months. Also Long Beach-based quarters has the most study and health care a very low cost program for the fourth the new Dean Mike Gonzalez.

LEARNER: WHAT ABOUT THE OTHER SOUND? "One group might be, dinosaurs—big, chrome, crushing machines and with, well, you know, momentum. . . . Some groups have heads, some not or the other. But a lot of them have both."

THE BONDING ISSUE: "Meaning a formal means a lot of meetings and they're not necessarily coal meetings. I said that dude there, when we had a date, tell me your way the other guy said. For the value, it is the end of the day we have everybody is trying to protect what's going on about this bond. We need those checks and balances."

INTRO: BONG-RAM: "I've got to be about real to him, we're not about selling our language over money. These records in us have a family of work. And I know we're about to build, making bet in music, then we're over here. We look up in the hands like R.E.M., U2 or even the National—bands that were looking their music, tapping in to some thing special, on their life."

WAS THE REASONING SO: Nick Cave is the Bad Seed,
—the *Ma Ma Ma*! — from *Germany*, —*What About?*



VALERIE JARRETT

SENIOR WHITE HOUSE ADVISOR, 56, WASHINGTON

INTERVIEWED BY GIL FERRMAN, MARCH 12, 2003

- **If somebody's trying to get you angry, the calmer you get, the angrier they'll get.**
- **I try not to keep any secrets in the house because I can go through a pit on my feet.**
- **Anytime I was in a room, about taking a class, my grandmothers would say, "Valerie, put yourself in the path of lightning."**
- **I was the first person in my family to become a lawyer. I was working on the seventy-ninth floor of the Sears Tower. I had a great office overlooking the southeast on Lake Michigan. But I was miserable. A friend advised me to think about city government. I was hesitant—I was on my job and, miserable as I might be, it was my path. But Harold Washington had become the first black mayor of Chicago, and I made the move. I got a sublet—sort of a window looking in. It was a hotel joining, but it was sort of a temporary sublet. I felt that was where I belong. I was working with people who shared a common passion in their love for the city. I thought, Hey, I can go out to this whole world.**
- **Just because you're a woman I don't mean you have to look nervous. Nobody can look inside you. Project what you want to project.**
- **I was doing an interview on a panel of women. The question was, Is it more important for a woman to be respected or liked? My view is you can actually be both—if you add being decent.**
- **Childhood plays the same no matter where they come from.**
- **Laughter is very important to health. So I laugh a lot. On the hard days, you try to find a little bit of humor, even if it's sarcastic.**
- **The president is the kind of person who, the day before the first term, would open the book, read it, and put it in A. The first lady is the kind of person who, the first day of class when they were discussing dissections, would plot out how to finish him.**
- **I spent the first eighteen years of our relationship being the older woman. Killed our relationship like that. It worked for me. One of the reasons it was so hard to have my sister become my boss is because I respect her.**
- **When you're a womanly child, it's a hard job because it's really important.**
- **Women can't expect people to treat you like a child because you're in a demanding job. Friends require investment. Like a garden, you have to water them. If you don't, they dry up.**
- **I was climbing the ladder of the Chicago Transit Authority and we were in a terrible budget situation. We were having to slash the service we were providing, and people started demonstrating outside my co-op. I had just closed on it, and it was still under renovation. The co-op members have to approve you coming in. It hadn't even had a chance to move in yet and give everybody a chance to see how adorable my daughter was and fall in love with her. So here we are, struggling still, and the president showed up. So I went and brought them coffee and doughnuts. I'm not sure if it was the coffee and doughnuts or the cold weather, but they dispersed. My daughter was about eleven. She said, "Why do you do that?" meaning why are you cheering the board of the Chicago Transit Authority? I said, "I would rather be the one making the decision than somebody else because I know I'm going to be as thoughtful as possible."**
- **Someone once said to me that part of being a leader is you have to be able to absorb a lot of people. The president is able to absorb a lot of incoming fire.**
- **There's nothing worse than being alone.**
- **I'm low on drama. That's one thing I share with the president. Our challenges are too big for us to have to fight among ourselves.**
- **It doesn't mean we don't debate ideas. One of the president's attractions, I think, is his ability to make people feel safe expressing themselves, knowing that if he disagrees with you it doesn't mean that he disrespects you. He deeply disagrees with you. A healthy disagreement is a lot better than no debate at all.**
- **You have to look at people in order to be able to assist them.**
- **I did question the president back when he decided to run for the U.S. Senate. I wasn't sure it was the right time for him. That can go on people's heads at any expense.**
- **As you get older, it gets easier to know who to trust.**
- **If you're a woman and you're the right where I first met him, could that be possible, if probably would've said yes, but it would've been a favor. But to do them how it and share it with my daughter, who thinks it's perfectly normal to have your mom's friend become president of the United States...**
- **You can have it all, just not at the same time and in all the proportions that you may want it.**

As with most of her family, president before her, Valerie Jarrett was a child of the South. She was born in Mississippi, and she was deeply affected by the civil rights movement. A former beauty queen, she was a member of the NAACP and a member of the NAACP. She was a member of the NAACP and a member of the NAACP. She was a member of the NAACP and a member of the NAACP.





A HOUSE ON THE RIVER

BILL PETIT SUFFERED THE WORST LOSS A MAN CAN GO THROUGH, HIS FAMILY BRUTALLY MURDERED. THIS IS THE STORY OF HOW, LITTLE BY LITTLE, A MAN PUTS A LIFE TOGETHER.

"You never saw these," Bill Petit says as he opens his front door. It's ten o'clock in the morning and he is holding a stack of broken-down cardboard boxes he was supposed to take out to the trash. They missed the recycling last week. They're still getting used to the schedule. He and his wife, Christine, moved into this house a month ago, not long after the wedding, and she's trying to make it nice, to give it "the feminine touch," as Bill says. And that means not having boxes stacked by the front door. He steps out past the pumpkin left over from Halloween and half eaten by squirrels, and gets rid of them before she sees.

BY RYAN D'AGOSTINO

PHOTOGRAPHS BY JOAO CANZIANI

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BY BOSS McODAMRON

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300-ops

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"The Librarian: Never stop explaining." (See page 34.)

+ Perfect results every time.

Papered paper and paper and paper of words. Fish fish fish. Christ.

Scherenschnitten, the German art of paper cutting. Let's not do paper Duff! Thores, a paper sunset. Gah, a little paper kitty snoring at a little paper moonlight on a little paper branch. Snuggly kitty! (Maybe that's just us.)

Actual journalism. Then open it to the movies.

Only a minor tragedy if it follows the script.



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